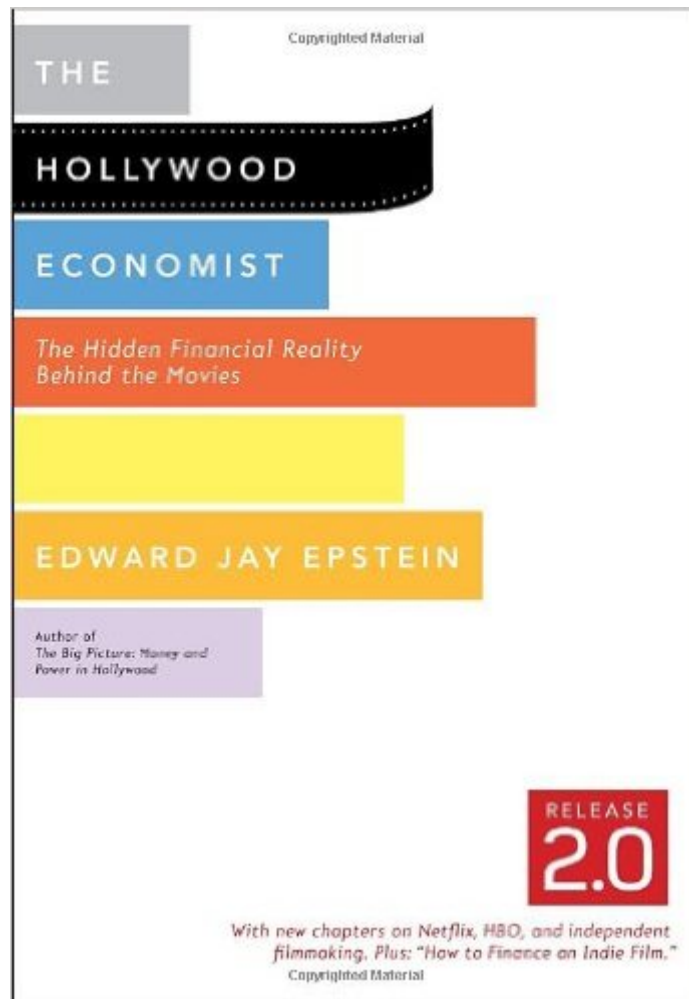


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The Hollywood Economist 2.0: The Hidden Financial Reality Behind The Movies



Synopsis

A fully revised edition of the popular guide to Hollywood finances, updated to reflect even newer films and trends. In a Freakonomics-meets-Hollywood saga, veteran investigative reporter Edward Jay Epstein goes undercover to explore Hollywood's "invisible money machine," probing the dazzlingly complicated finances behind the hits and flops, while he answers a surprisingly difficult question: How do the studios make their money? We also learn: + How and why the studios harvest silver from old film prints ... + Why stars do "or don't do" their own stunts ... + The future of Netflix: Why the "next big thing" now seems in such deep trouble ... + What it costs to insure Nicole Kidman's right knee + How Hollywood manipulates Wall Street: including the story of the acquisition of MGM | wherein a consortium of banks and hedge funds lost some \$5 billion | while Hollywood made millions. + Why Arnold Schwarzenegger is considered a contract genius + The fate of serious fare: How HBO, AMC, and Showtime have found ways to make money offer adult drama, while the Hollywood studios prefer to cater to teen audiences. + Why "Lara Croft: Tomb Raider" is considered a "masterpiece" of financing ...

Book Information

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Customer Reviews

I am a very strong admirer of Epstein's "The Big Picture," and found his "The Hollywood Economist" strong -- but mostly because it contained most of what he'd already written in "The Big Picture." What I found weak in "The Hollywood Economist 2.0" is the lack of thoughtfulness. Epstein loads 2.0 with several pieces he's written for other publications (or his blog). Unfortunately, these often lack consistent tone of voice with his book chapters, making for an uneven reading experience.

There is also a great deal of repetition in the added material, which means you get less for your money (and investment of reading time) than you might think. Some of what Epstein has included in 2.0 is outright dated, even wrong: His discussion of Netflix is highly outdated (Netflix is stronger now than ever before due to VOD); his analysis of why HBO likes adult fare is terribly dated (in 2013, Epstein writes that HBO is devouring Hollywood's teen-oriented product voraciously); and he still doesn't really address the economics of 3D, or where that technology, pricing structure, and studio commitment is headed. But some of what he includes provides information that you just can't find elsewhere. His reporting on Hollywood is excellent, heads and shoulders above what you find in the "New York Times" or "Los Angeles Times" or "Associated Press" or, even, "Variety" or "The Hollywood Reporter". Epstein is not embedded with Hollywood, and it shows in his strong reporting. One final note: This book STILL STILL STILL lacks an index! What the...?? With the dated information and repetitiveness, "The Hollywood Economist 2.

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